N.H.). He follows this in bars 72–75 with a four-bar chromatically descending run, alternate picked, that cascades down across all six strings in an eighth-note triplet rhythm, with four different notes fretted on each string (use all four fretting fingers). Keeping the triplet rhythm going, in bar 76 Mustaine segues into an ascending run, moving back across the strings and using notes from the E minor pentatonic scale (E G A B D) and E Phrygian mode (E F G A B C D), followed in bars 81–85 by a "triple-picking" lick based on E Aeolian (E F♯ G A B C D). He finishes the solo in bars 86–90 with a chromatically ascending *tritone* lick on the top two strings that culminates with a screaming high bend on the guitar's highest note, which he shakes to create a bold vibrato effect. Use your ring and index fingers to walk up the fretboard to the 22nd fret, and reinforce the ring-finger bend with the middle finger.

The song features more *chromaticism* in the second interlude (section H) in the form of a half-time single-note bass riff that crawls along the first five frets on the bottom two strings. Use upstrokes to accent the descending notes on the A string, and shift your fret hand as needed between second and first positions. *—Andy Aledort*

4 "Down On the Corner"
Creedence Clearwater Revival

"DOWN ON THE CORNER" is one of the many hit songs recorded by this immensely popular Sixties-era roots-rock band, led by singer and guitarist John Fogerty. The song kicks off with a unison line played in tandem by electric guitar and bass, octaves apart. This syncopated riff is based on C major pentatonic (C D E G A) and is built from 16th-note upbeat accents. At bar 5, the lick modulates up a fourth, to F, before returning to C. When playing this riff—either by yourself or with a bass player or full band—tap your foot squarely on each downbeat and strive for rhythmic precision and clarity along with a funky, bluesy feel.

This eight-bar intro figure serves as the song's verse riff and is joined by a complementary second guitar (Gtr. 2), which enters at bar 11 and strums major barre chords in syncopated 16th-note rhythms. When playing this part (labeled *Rhy. Fig. 1*), try to keep your pick-hand loose and strum the strings lightly, using a down-up-down-up 16th-note pendulum strumming motion. The chorus section is built from similar strumming patterns that follow the F-C-G-C chord progression.

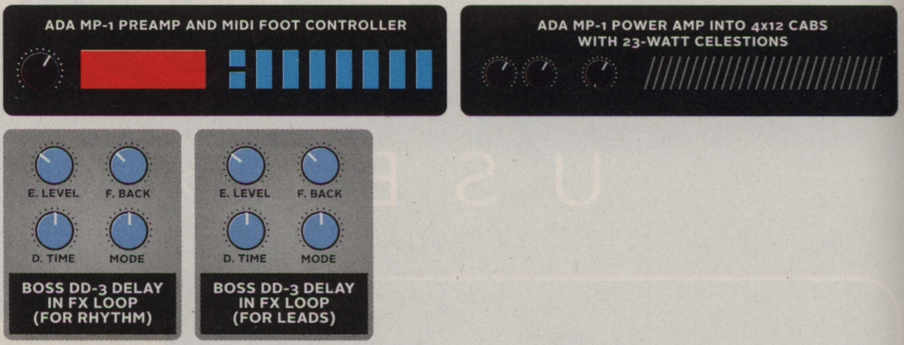
The song's instrumental break (section E) features a harmony part to the single-note intro riff, with Guitar 2 playing mostly in thirds and fourths above Guitar 1. If you're playing the song without a second guitarist, you could combine and consolidate both parts on one guitar. *—Andy Aledort*

PEDAL AND AMP SUGGESTIONS

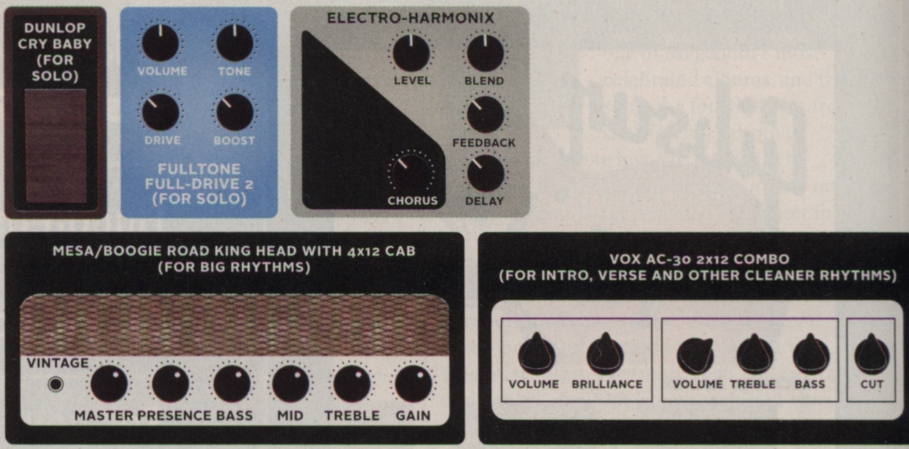
BY PAUL HANSON (*paulhanson.net*)

SIGNAL PATH FLOWS FROM LEFT TO RIGHT

1 "GET THE FUNK OUT"

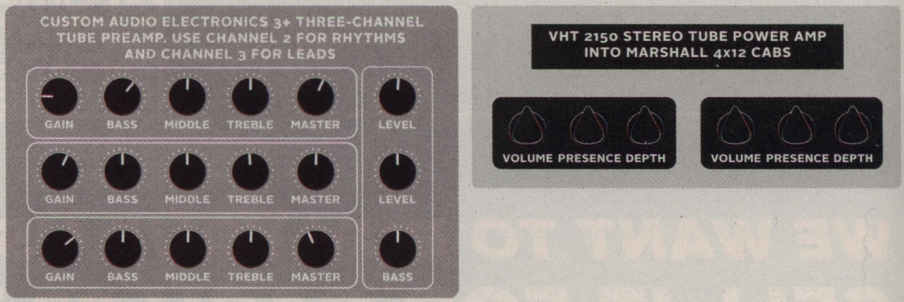

ADA MP-1 PREAMP AND MIDI FOOT CONTROLLER
ADA MP-1 POWER AMP INTO 4x12 CABS WITH 23-WATT CELESTIONS
E. LEVEL
F. BACK
D. TIME
MODE
BOSS DD-3 DELAY IN FX LOOP (FOR RHYTHM)
E. LEVEL
F. BACK
D. TIME
MODE
BOSS DD-3 DELAY IN FX LOOP (FOR LEADS)

2 "ROPE"

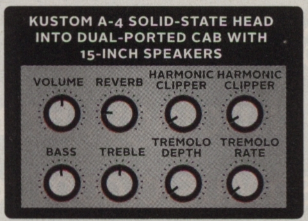

DUNLOP CRY BABY (FOR SOLO)
VOLUME
TONE
DRIVE
BOOST
FULLTONE FULL-DRIVE 2 (FOR SOLO)
ELECTRO-HARMONIX
LEVEL
BLEND
FEEDBACK
CHORUS
DELAY
MESA/BOOGIE ROAD KING HEAD WITH 4x12 CAB (FOR BIG RHYTHMS)
VINTAGE
MASTER
PRESENCE
BASS
MID
TREBLE
GAIN
VOX AC-30 2x12 COMBO (FOR INTRO, VERSE AND OTHER CLEANER RHYTHMS)
VOLUME
BRILLIANCE
VOLUME
TREBLE
BASS
CUT

3 "SWEATING BULLETS"

Use an Alesis Quadraverb set for flanging at the top of the solo and the breakdown at 3:38. Use a Yamaha SPX900 set for a delay effect on the solos and the unison bends during the choruses.


CUSTOM AUDIO ELECTRONICS 3+ THREE-CHANNEL TUBE PREAMP. USE CHANNEL 2 FOR RHYTHMS AND CHANNEL 3 FOR LEADS
GAIN
BASS
MIDDLE
TREBLE
MASTER
LEVEL
GAIN
BASS
MIDDLE
TREBLE
MASTER
LEVEL
GAIN
BASS
MIDDLE
TREBLE
MASTER
BASS
VHT 2150 STEREO TUBE POWER AMP INTO MARSHALL 4x12 CABS
VOLUME
PRESENCE
DEPTH
VOLUME
PRESENCE
DEPTH

4 "DOWN ON THE CORNER"


KUSTOM A-4 SOLID-STATE HEAD INTO DUAL-PORTED CAB WITH 15-INCH SPEAKERS
VOLUME
REVERB
HARMONIC CLIPPER
HARMONIC CLIPPER
BASS
TREBLE
TREMOLO DEPTH
TREMOLO RATE

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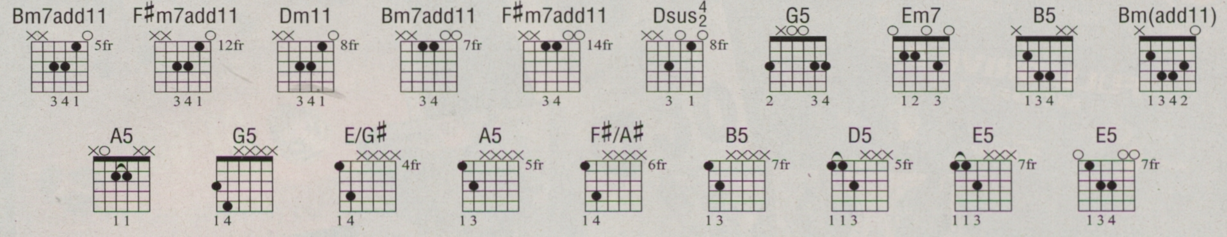
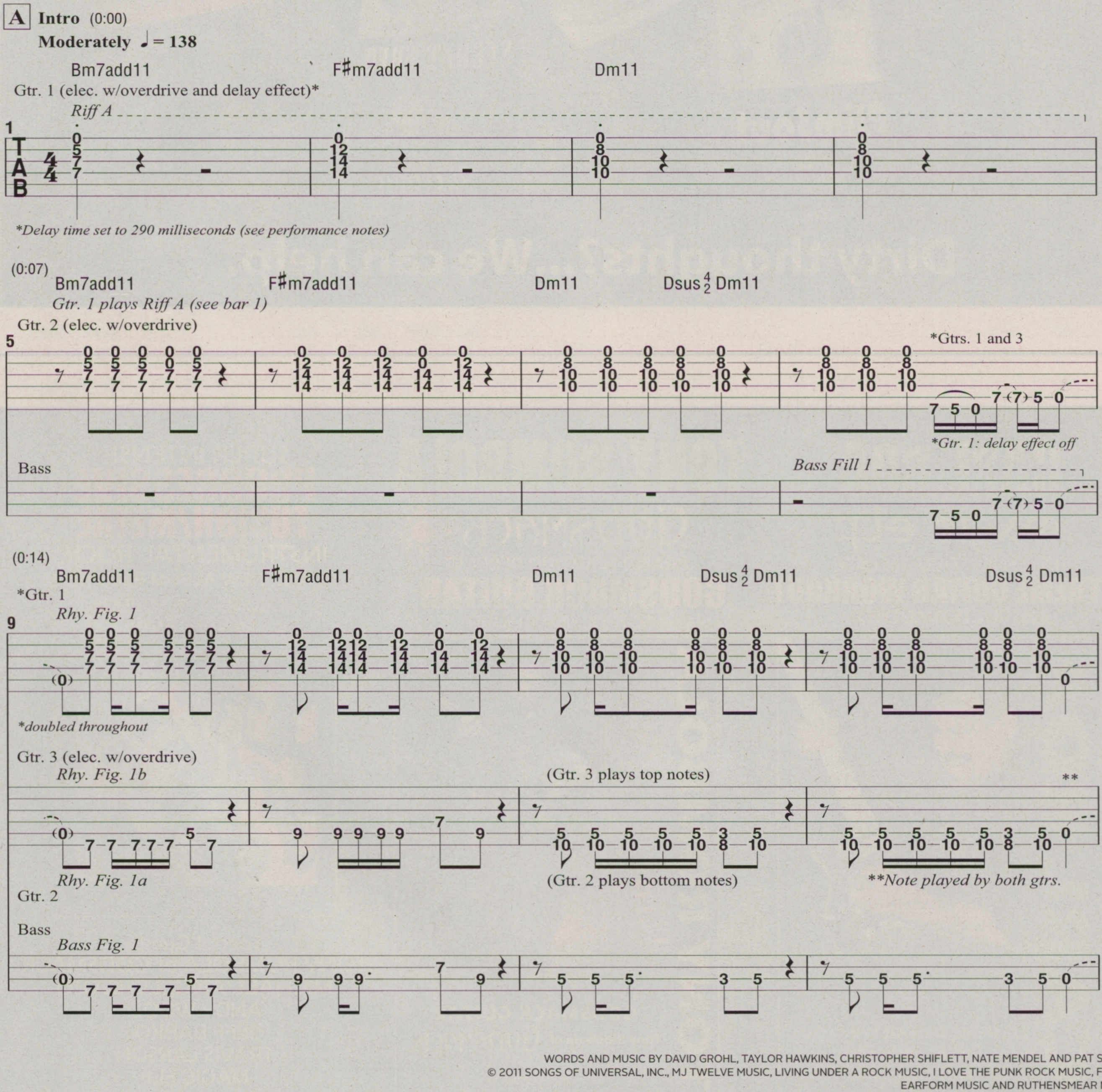
ROPE

Foo Fighters

As heard on **WASTING LIGHT**
Words and Music by **FOO FIGHTERS** • *Transcribed by* **JEFF PERRIN**


Bm7add11
5fr
341
F♯m7add11
12fr
341
Dm11
8fr
341
Bm7add11
7fr
34
F♯m7add11
14fr
34
Dsus4/2
8fr
3 1
G5
2 34
Em7
12 3
B5
134
Bm(add11)
1342
A5
11
G5
14
E/G♯
4fr
14
A5
5fr
13
F♯/A♯
6fr
14
B5
7fr
13
D5
5fr
113
E5
7fr
113
E5
7fr
134


A Intro (0:00)
Moderately ♩ = 138
Bm7add11
F♯m7add11
Dm11
Gtr. 1 (elec. w/overdrive and delay effect)*
Riff A
*Delay time set to 290 milliseconds (see performance notes)
(0:07)
Bm7add11
F♯m7add11
Dm11
Dsus4/2 Dm11
Gtr. 1 plays Riff A (see bar 1)
Gtr. 2 (elec. w/overdrive)
*Gtrs. 1 and 3
*Gtr. 1: delay effect off
Bass
Bass Fill 1
(0:14)
Bm7add11
F♯m7add11
Dm11
Dsus4/2 Dm11
Dsus4/2 Dm11
*Gtr. 1
Rhy. Fig. 1
*doubled throughout
Gtr. 3 (elec. w/overdrive)
Rhy. Fig. 1b
(Gtr. 3 plays top notes)
Rhy. Fig. 1a
(Gtr. 2 plays bottom notes)
**Note played by both gtrs.
Gtr. 2
Bass
Bass Fig. 1

ROPE
WORDS AND MUSIC BY DAVID GROHL, TAYLOR HAWKINS, CHRISTOPHER SHIFLETT, NATE MENDEL AND PAT SMEAR
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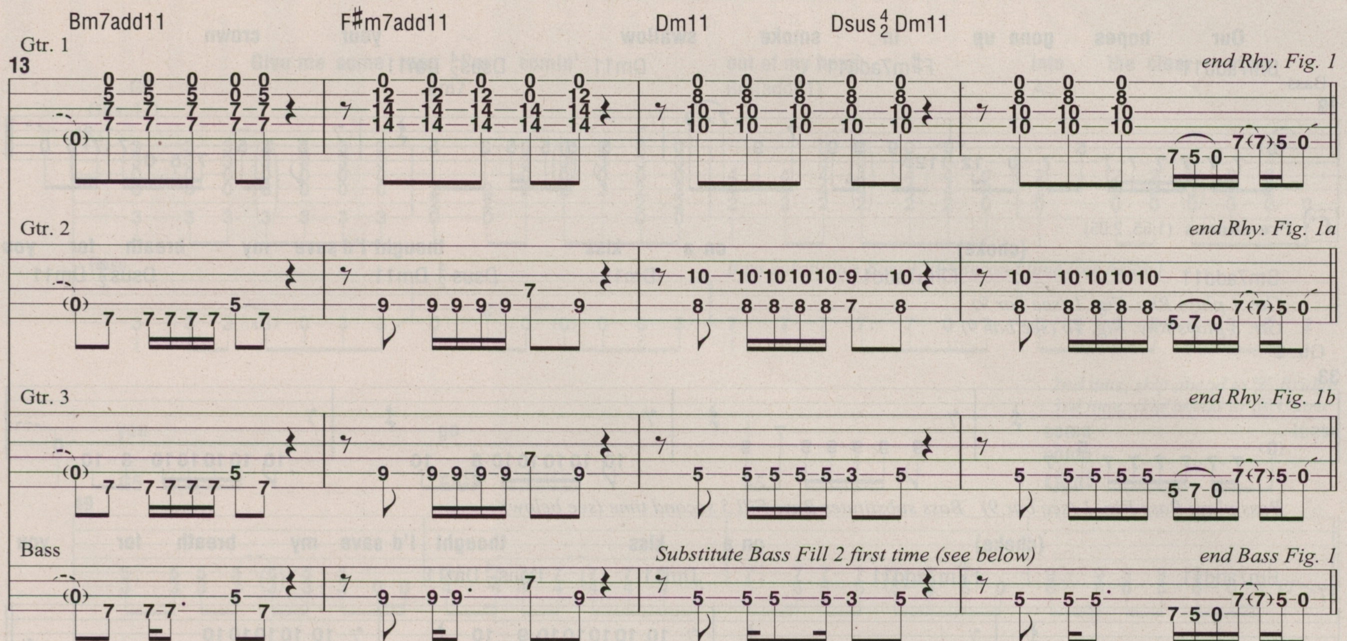
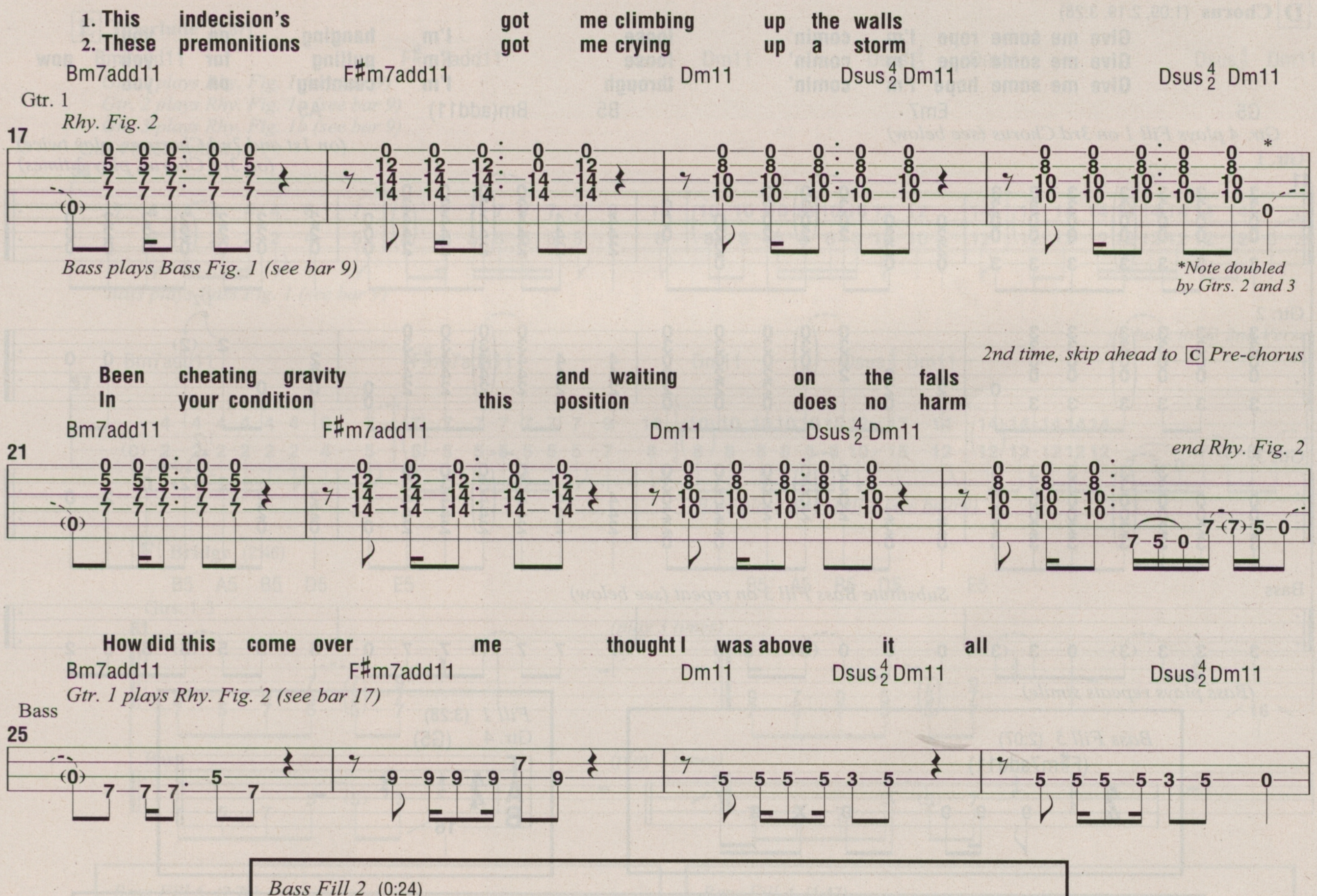
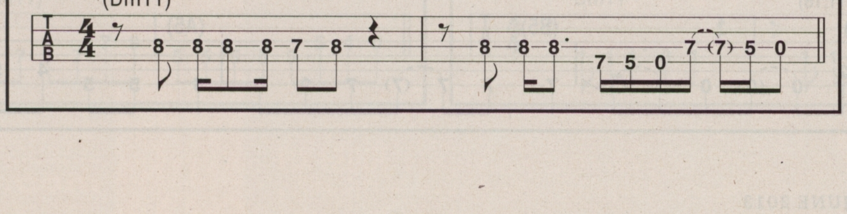
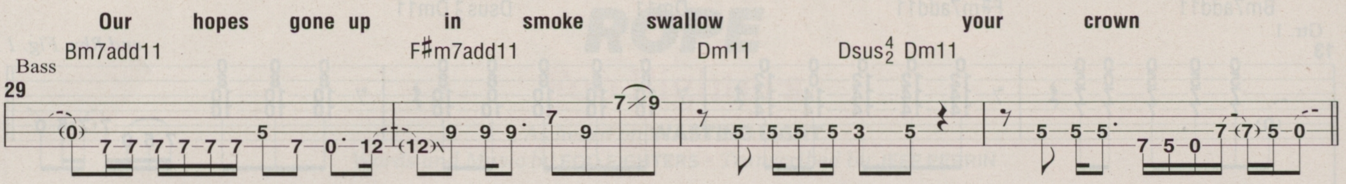

Bm7add11
F♯m7add11
Dm11
Dsus4/2 Dm11
Gtr. 1
13
end Rhy. Fig. 1
Gtr. 2
end Rhy. Fig. 1a
Gtr. 3
end Rhy. Fig. 1b
Bass
Substitute Bass Fill 2 first time (see below)
end Bass Fig. 1

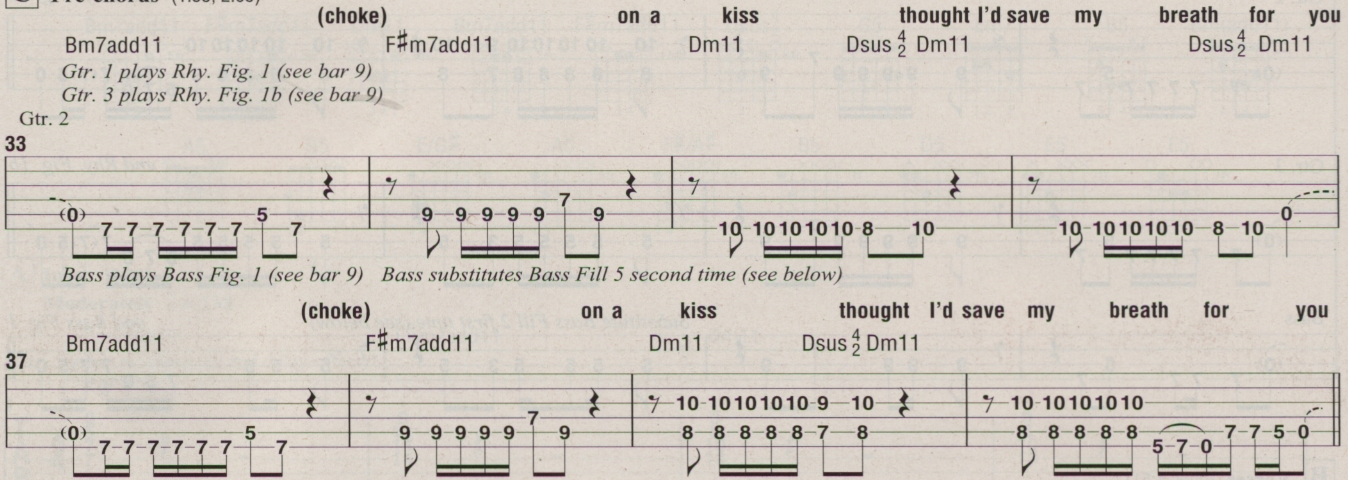
B Verses (0:28, 1:51)


1. This indecision's got me climbing up the walls
2. These premonitions got me crying up a storm
Bm7add11
F♯m7add11
Dm11
Dsus4/2 Dm11
Dsus4/2 Dm11
Gtr. 1
Rhy. Fig. 2
17
Bass plays Bass Fig. 1 (see bar 9)
*Note doubled by Gtrs. 2 and 3
2nd time, skip ahead to C Pre-chorus
Been cheating gravity and waiting on the falls
In your condition this position does no harm
Bm7add11
F♯m7add11
Dm11
Dsus4/2 Dm11
21
end Rhy. Fig. 2
How did this come over me thought I was above it all
Bm7add11
F♯m7add11
Dm11
Dsus4/2 Dm11
Dsus4/2 Dm11
Gtr. 1 plays Rhy. Fig. 2 (see bar 17)
Bass
25

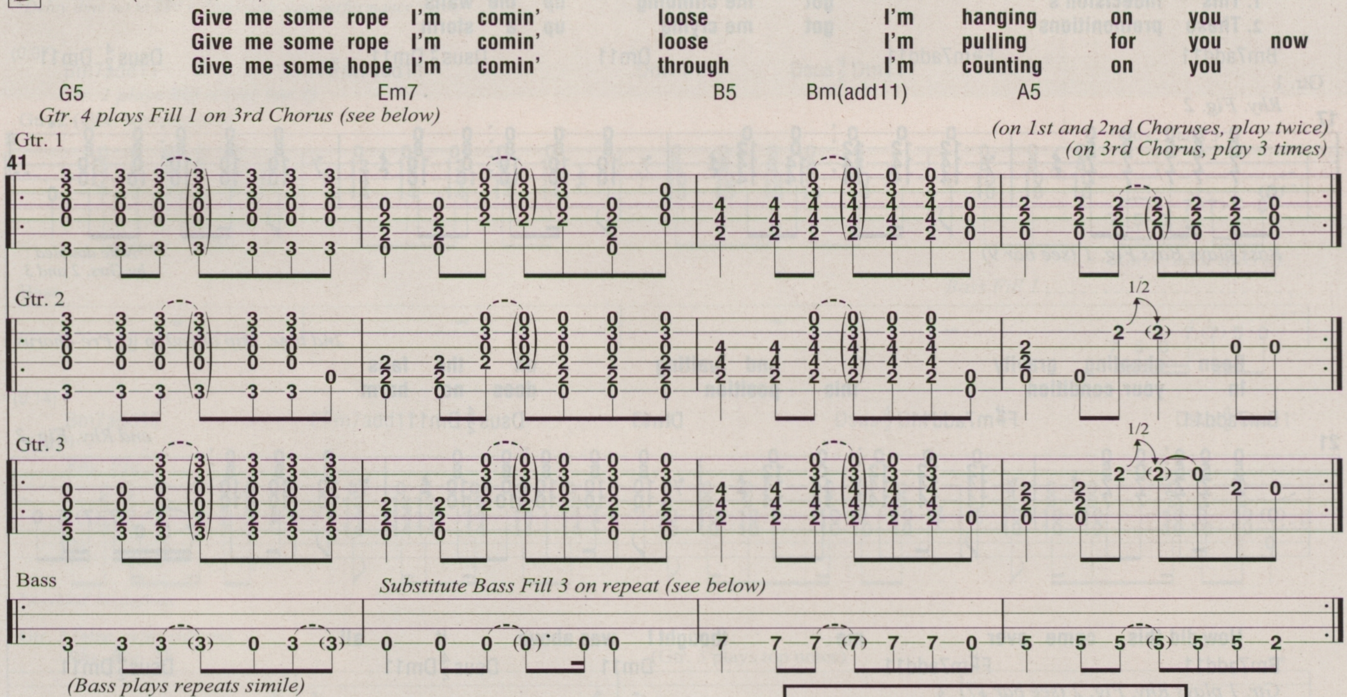

Bass Fill 2 (0:24)
(Dm11)
T
A
B
4/4


Our hopes gone up in smoke swallow your crown
Bm7add11
F♯m7add11
Dm11
Dsus4/2 Dm11
Bass
29

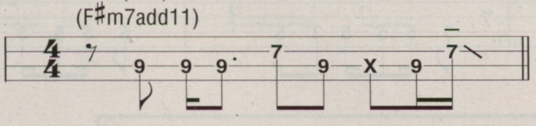
C Pre-chorus (1:55, 2:05)


Gtr. 1 plays Rhy. Fig. 1 (see bar 9)
Gtr. 3 plays Rhy. Fig. 1b (see bar 9)
Bass plays Bass Fig. 1 (see bar 9) *Bass substitutes Bass Fill 5 second time (see below)*
(choke) on a kiss thought I'd save my breath for you
Bm7add11
F♯m7add11
Dm11
Dsus4/2 Dm11
Dsus4/2 Dm11
Gtr. 2
33
(choke) on a kiss thought I'd save my breath for you
Bm7add11
F♯m7add11
Dm11
Dsus4/2 Dm11
37

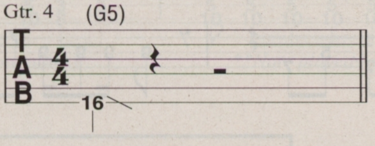
D Chorus (1:09, 2:19, 3:28)


Gtr. 4 plays Fill 1 on 3rd Chorus (see below)
(on 1st and 2nd Choruses, play twice)
(on 3rd Chorus, play 3 times)
Substitute Bass Fill 3 on repeat (see below)
(Bass plays repeats simile)
Give me some rope I'm comin' loose I'm hanging on you
Give me some rope I'm comin' loose I'm pulling for you now
Give me some hope I'm comin' through I'm counting on you
G5
Em7
B5
Bm(add11)
A5
Gtr. 1
41
Gtr. 2
Gtr. 3
Bass
1/2
1/2

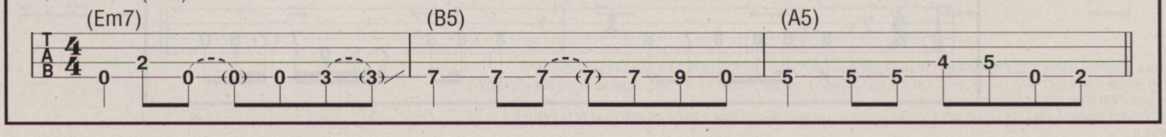
Bass Fill 5 (2:07)

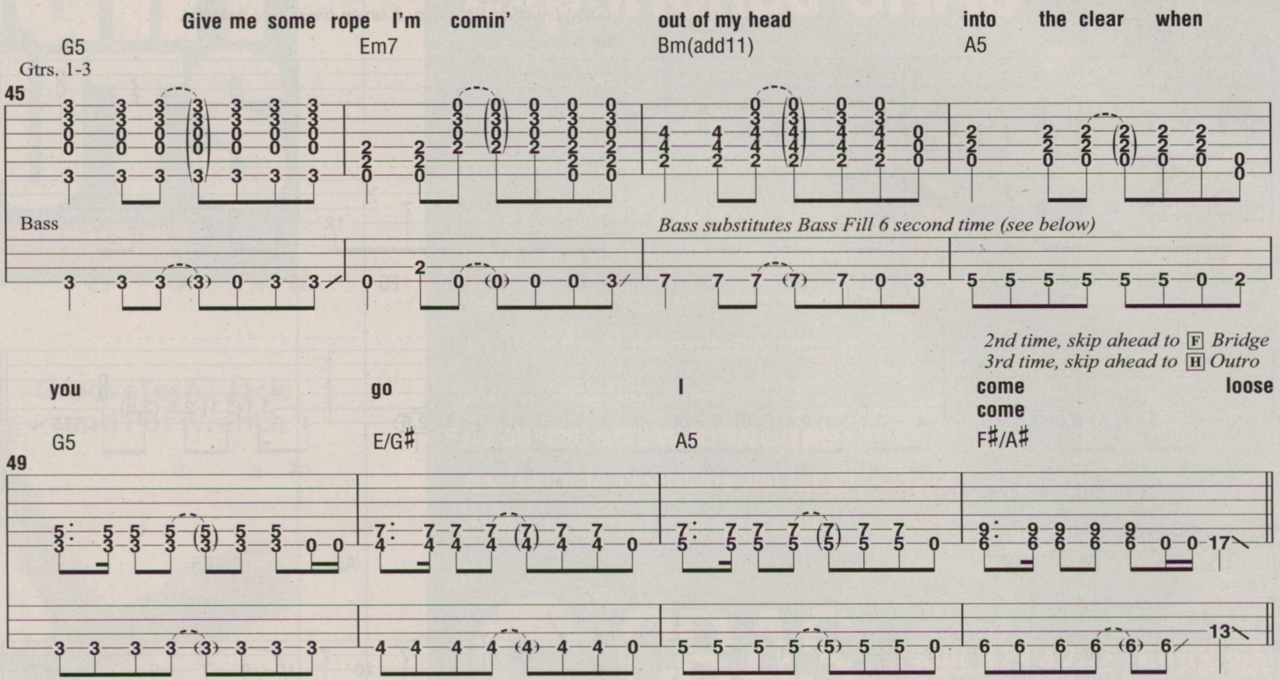

(F♯m7add11)
4/4

Fill 1 (3:28)


Gtr. 4
(G5)
T A B
4/4
16

Bass Fill 3 (1:18)

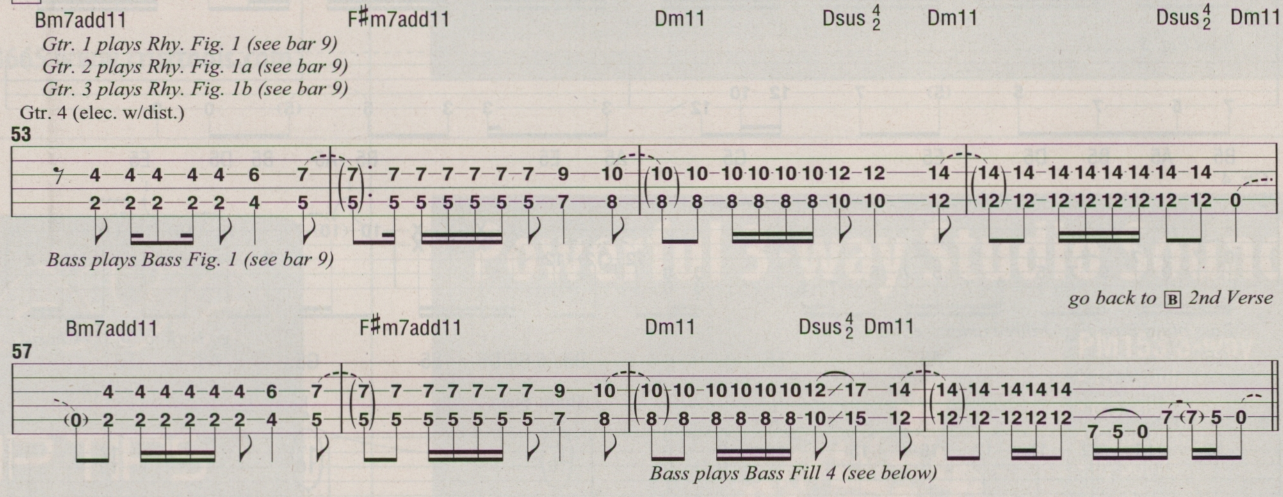

(Em7)
(B5)
(A5)
T A B
4/4


Give me some rope I'm comin'
out of my head
into the clear when
G5
Em7
Bm(add11)
A5
Gtrs. 1-3
45
Bass
you
go
I
come
come
loose
G5
E/G#
A5
F#/A#
49

Bass substitutes Bass Fill 6 second time (see below)

2nd time, skip ahead to F *Bridge*
3rd time, skip ahead to H *Outro*

E Interlude (1:37)


Bm7add11
F#m7add11
Dm11
Dsus $^4_2$
Dm11
Dsus $^4_2$
Dm11
53
Bm7add11
F#m7add11
Dm11
Dsus $^4_2$
Dm11
57

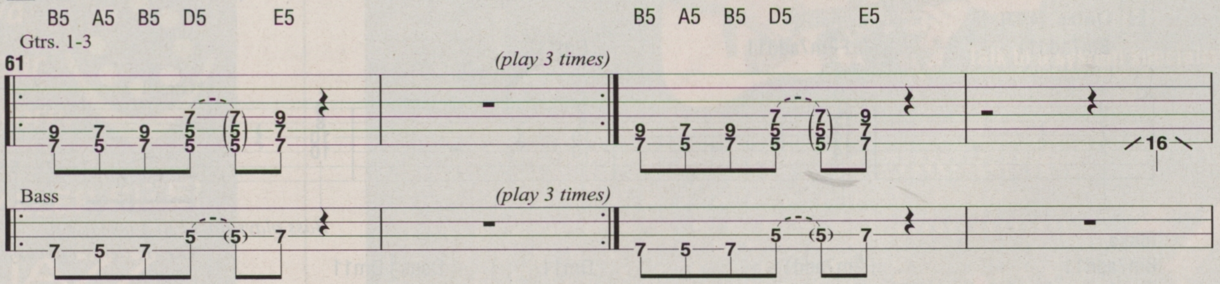
Gtr. 1 plays Rhy. Fig. 1 (see bar 9)
Gtr. 2 plays Rhy. Fig. 1a (see bar 9)
Gtr. 3 plays Rhy. Fig. 1b (see bar 9)
Gtr. 4 (elec. w/dist.)

Bass plays Bass Fig. 1 (see bar 9)

go back to B *2nd Verse*

Bass plays Bass Fill 4 (see below)

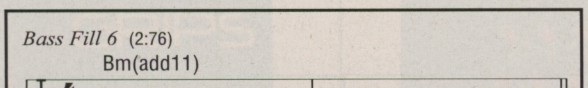
F Bridge (2:46)


B5 A5 B5 D5 E5
B5 A5 B5 D5 E5
Gtrs. 1-3
61
Bass

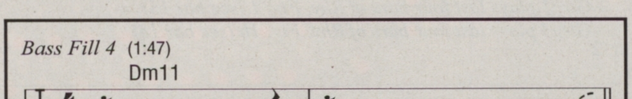
(play 3 times)

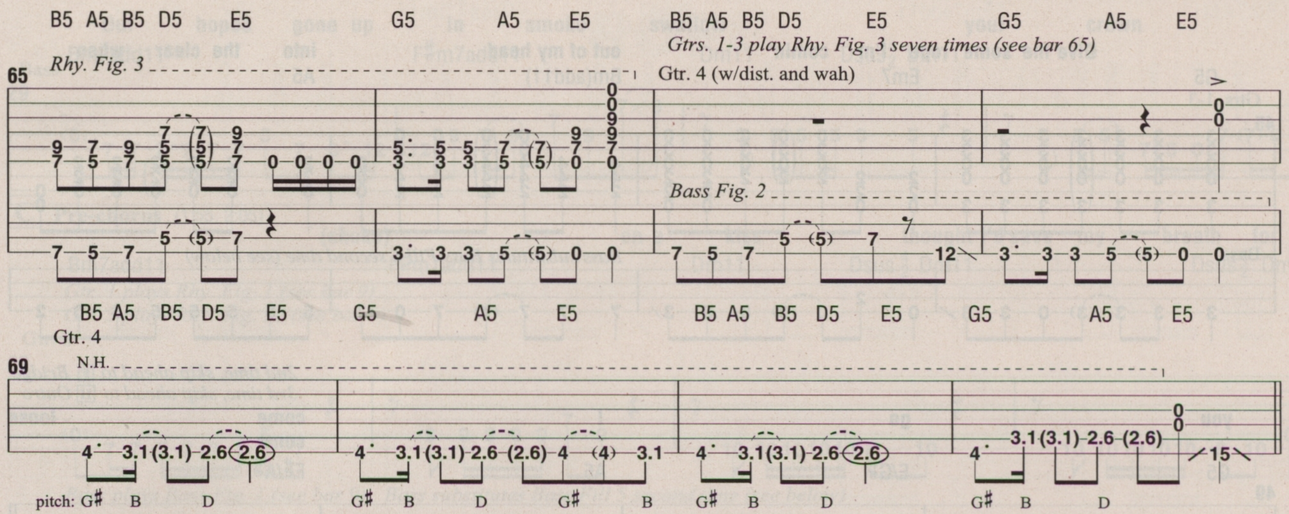
(play 3 times)

Bass Fill 6 (2:76)

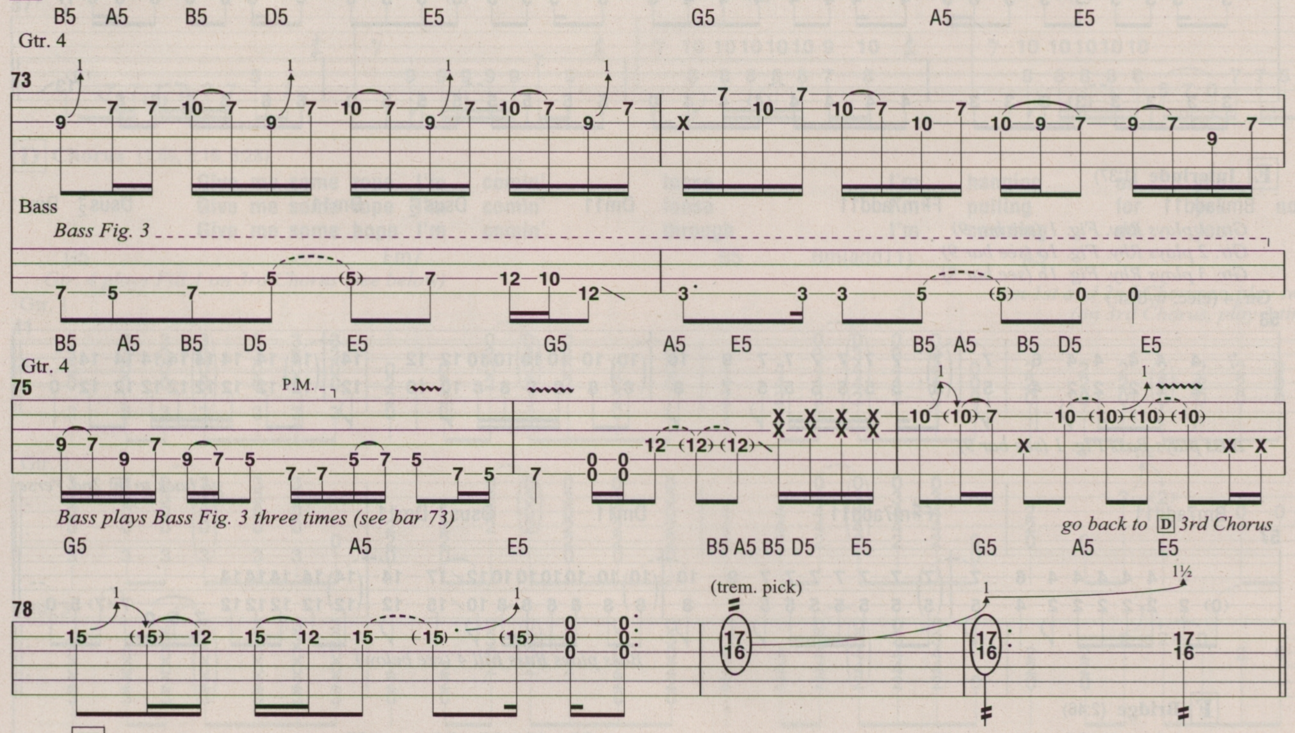

Bm(add11)
T
A
B

Bass Fill 4 (1:47)

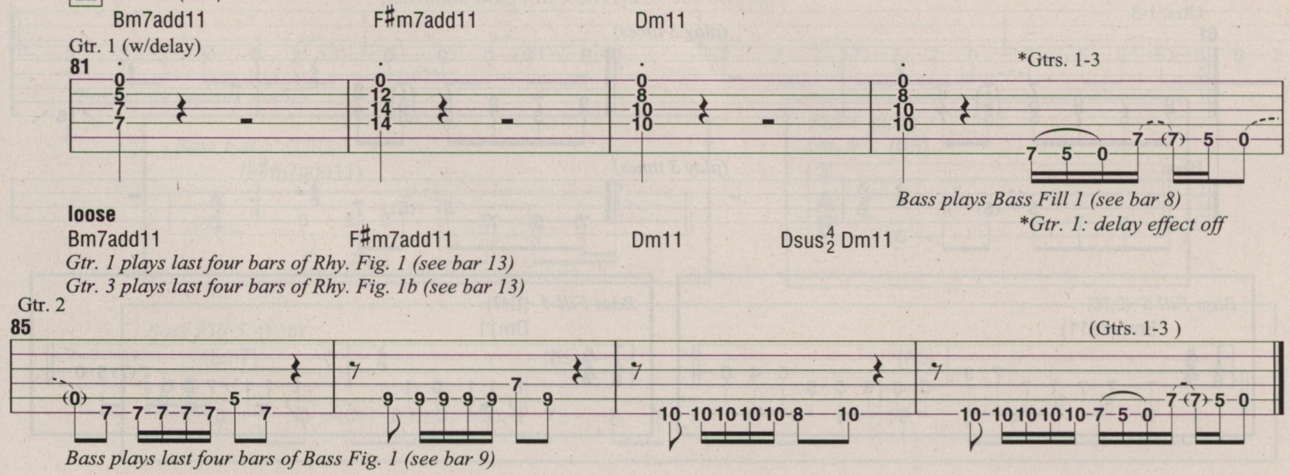



B5 A5 B5 D5 E5 G5 A5 E5 B5 A5 B5 D5 E5 G5 A5 E5
Rhy. Fig. 3
Gtrs. 1-3 play Rhy. Fig. 3 seven times (see bar 65)
65
Gtr. 4 (w/dist. and wah)
Bass Fig. 2
B5 A5 B5 D5 E5 G5 A5 E5 B5 A5 B5 D5 E5 G5 A5 E5
Gtr. 4
N.H.
69
pitch: G♯ B D G♯ B D G♯ G♯ B D G♯ B D
Bass plays Bass Fig. 2 twice (see bar 67)

G Guitar Solo (3:14)


B5 A5 B5 D5 E5 G5 A5 E5
Gtr. 4
73
Bass
Bass Fig. 3
B5 A5 B5 D5 E5 G5 A5 E5 B5 A5 B5 D5 E5
Gtr. 4
75
P.M.
Bass plays Bass Fig. 3 three times (see bar 73)
go back to D 3rd Chorus
G5 A5 E5 B5 A5 B5 D5 E5 G5 A5 E5
78
(trem. pick)
1½

H Outro (4:03)


Bm7add11 F♯m7add11 Dm11
Gtr. 1 (w/delay)
81
*Gtrs. 1-3
Bass plays Bass Fill 1 (see bar 8)
*Gtr. 1: delay effect off
loose
Bm7add11 F♯m7add11 Dm11 Dsus4/2 Dm11
Gtr. 1 plays last four bars of Rhy. Fig. 1 (see bar 13)
Gtr. 3 plays last four bars of Rhy. Fig. 1b (see bar 13)
Gtr. 2
85
(Gtrs. 1-3)
Bass plays last four bars of Bass Fig. 1 (see bar 9)

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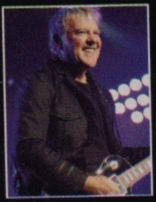


ALEX LIFESON
Rush

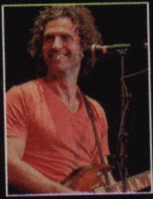
The quality of all the FX is superb... Great depth and transparency. Take it for a test drive, you won't be disappointed. Das Awesome.

STEVE VAI
Solo Artist

The introduction of the Ultra was akin to the invention of the wheel... The Axe-Fx II is like having four wheels and racing into the abyss.

JOHN PETRUCCI
Dream Theater

The Axe-Fx II has completely changed the way I think about guitar processing. It does an incredible number of things astonishingly well.

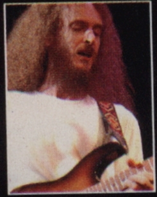


DWEEZIL ZAPPA
Zappa Plays Zappa

The new Axe-Fx II made my head spin. Amazing amp feel & endless tone. This is a quantum leap—a major milestone in guitar technology.

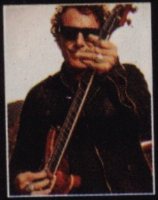
STEVE STEVENS
Billy Idol
Atomic Playboys

Awesome! Really impressed with the dynamics of the new update. Great work! I'd be lost without it in my studio.



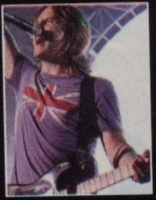
GUTHRIE GOVAN
The Aristocrats, etc.

The sound and feel of this magic box are so "real" that witchcraft would appear to be the only logical explanation... Most pleasing!



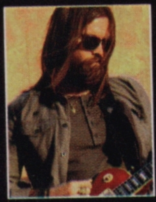
NEAL SCHON
Journey, Solo Artist

I've tried every modeller on this planet and Fractal is miles ahead in every area. It's also flawlessly dependable on stage and in the studio.



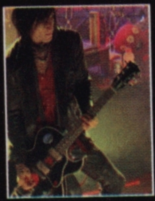
BRIAN NUTTER
Keith Urban

The Axe-Fx II is simply the most useful and flexible tone tool you could ever have. It's like it's custom made for every guitar player.



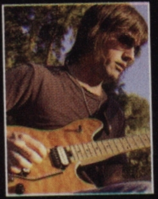
CHRIS TRAYNOR
Bush, Gavin Rossdale, Helmet, Orange 9mm

When it comes to tone, I will not compromise. Axe-Fx II is my big rig in a small box. This thing is seriously powerful.



RICHARD FORTUS
Guns N' Roses

Hard to admit, but I've redone my entire live rig around the Axe-Fx II, and it has become an essential part of my studio rig as well.



PETE THORN
Chris Cornell
Melissa Etheridge

The Axe FX is a mainstay of my rig. No matter how I use it live or in the studio, it always delivers stunning results.

SHARON AGUILAR
Cee Lo Green, 2NE1

The Axe FX II is simply unreal. It has a ton of capabilities that I never imagined could be found in a single unit. It totally rocks!

MISHA MANSOOR
Periphery

The Axe-Fx II is way beyond just amp modeling or effects processing! This is is the new standard for guitarists... The new "must have."

TOSIN ABASI
Animals As Leaders

The Axe Fx II inspires me to create sounds that transcend the conventional guitar amp. I consider it another instrument, and indispensable.

DEVIN TOWNSEND
Devin Townsend Project

You've heard rumors about this alien black box? Believe them! My recent records and live sound are direct Axe-Fx. Future now.

CHRIS BRODERIC
Megadeth

Unbelievable on ever level! The flexibility is so great that ever player on earth coul have one and I'd stil be able to have my own unique tone.

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